

Exploration on the Practice of Advocating "Student-Centered Experience and Participation" in Music Teaching

Junxiang Liu

Queensland Conservatorium, Brisbane, Australia

Abstract

From the perspective of "student-centered experience and participation" teaching method, which is a basic model of curriculum development, known as "process mode", this paper analyzes and demonstrates the practice of implementing this specific teaching method, so that the effectiveness of "music" as an important subject of aesthetic education can be clearly reflected.

Keywords

Experience; Participation; Process mode; Practice; Aesthetic education.

1. Introduction

"Student-centered experience and participation" teaching is the "process mode", one of the basic modes of curriculum development. (Stenhouse, 1975) The "process model" was established by the famous British course theory expert Stenhouse. Its selection standard of teaching activity content is whether the activity itself "contains intrinsic value". Its essential meaning lies in encouraging teachers to reflect, criticize and create curriculum practice. In such classroom teaching, the teacher's role is "a learner who learns with students", and through specific practical teaching activities, music, a course closely relating to art, plays an important part in the cultivation of students' aesthetic taste. (Hua, 2013)

In the specific music classroom teaching, what practical exploration should be made on "student-centered experience and participation"? How to ensure the effectiveness of this proposal? Some music education scholars think that we should start from the following aspects.

2. Using "Discovery Method"

2.1. Exploring "Appreciation" Materials

Gather the aesthetic education materials of "instrumental music" in various teaching materials of "Music Appreciation", so that students can fully experience the beauty of rhyme and melody in instrumental music, through the various supplementary activities, thus achieving certain aesthetic education effect. For example, when teaching the music "Starlight Waltz" in textbook 2 of the first grade of primary school, students can first move their arms and legs freely with music, and then teachers let them dance hand in hand and face to face (standing or walking in circles with music). It can not only make students enjoy the beauty of music, but also improve unity and cooperation. (Yue & Zhi, 2013).

2.2. Exploring "Vocal Music" Materials

Explore the aesthetic education materials of various "vocal music songs", so that students can fully feel their images, conception and situation. For example, the song Lugou Ballad in textbook 2 of the fifth grade can be introduced by showing the relevant historical background and pictures of the time of the "Lu Gou Bridge Incident", rendering and brewing the sad mood. Then the teacher immerses students in the magnificent historical picture by letting them listen, sing and design performance. Finally, teachers and students discuss together to express their

feelings, so that the theme spirit, thoughts and emotions of the song can be fully understood and sublimated, which is likely to produce certain aesthetic effects.(Yue & Zhi, 2015)

3. Using "Exploration Method"

3.1. We Should Actively Create Music Teaching Situations Suitable for Primary School Students' Aesthetic Taste

Music aesthetic situation refers to a specific scene atmosphere created under the subjective guidance and organization of teachers, which is suitable for students to understand and feel relevant music in a timely and appropriate manner. Appropriate aesthetic situation of music can help students concentrate on feeling music so as to stimulate children's interest and sense of well-being, and thus accumulate some music aesthetic experience "Music aesthetic experience is a cognitive and pleasant psychological experience generated by young students when they appreciate and create music works. (Fritz, 2016)" For example, when teaching the song "The Tortoise and the Hare" in textbook 1 of the first grade of primary school, students can first be encouraged to tell the story, watch a video of the story, then, be divided into several groups, and even elect a team leader in each group responsible for putting on a short play. Such "music situational teaching" will make children interested in the music and love the teaching process.

3.2. Let Students Fully Participate in and Experience Music Activities(Pei, 2014)

- a. Allow children to make their own choices during an activity.
- b. Allow students to play active roles instead of acting passively.
- c. Ask students to explore some concepts and other issues related to activities.
- d. Allow students to feel objects to improve their cognitive ability.
- e. Help and guide students with different cognitive abilities to successfully complete an activity.
- f. Encourage students of different grades to create songs that conform to their age characteristics.

4. Teachers Should Have Their Own Autonomy(Hua, 2013)

Teachers should play the role of "leader" and "organizer" in teaching activities, so that the classroom can truly become a place to cultivate students' abilities.

4.1 Teachers could discuss controversial problems with students in class. For example, the debatable consistency between the illustration of the musical image of Crow and Fox and the use of musical language in the textbook of the fifth grade.

4.2 Teachers should apply the principle of neutrality when dealing with controversial issues and make the classroom a forum for students.

4.3 To encourage participation, all parties involved in the discussion should have the chance to express their opinions, and final agreement is not always necessary.

4.4 The teacher is the "host" in the discussion and is responsible for the quality and standard of students' discussion.

5. Diversified Music Education Concepts Should Be Integrated and Applied to Comprehensive Classes

The three major music education theories in the world have the following characteristics: Dalcroze's theory, also known as Dalcroze Eurhythmics, emphasizes teaching rhythm, structure, and musical expression through music and movement; the Kodaly Method's

philosophy is that music education is most effective when started early and that everyone is capable of musical literacy through the use of folk and composed music of high artistic value; The Orff Method is a way of teaching children about music that engages their mind and body through a mixture of singing, dancing, acting, and the use of percussion instruments known as the Orff Instrumentarium.

In view of this, in "student-centered experience and participation", it is necessary to integrate the characteristics of these three educational theories. That is, singing, rhythm, discussion, poetry are organically combined to achieve a multi-faceted and efficient teaching outcome. This comprehensive teaching method can be adopted in the teaching of the song "The World of Love" in the textbook of Grade 6, and the practice has proven to be satisfactory.(Yue & Zhi, 2015)

In conclusion, "student-centered experience and participation" teaching, namely "process mode" teaching, aims for the development of students' subjectivity and creativity. It unifies this goal with curriculum activities, teaching process, and in the main role of teachers. It respects and encourages students' personal characteristics. Such method enables students to fully feel the beauty of music, the beauty of melody, the beauty of conception, the beauty of situation and the beauty of image. At the same time, they can also feel the sublime beauty and entertainment beauty of "music" as an art form, so as to be influenced by "beauty" and promote healthy development of their body, mind and intelligence.

References

- [1] Fritz,T.H. (2016). The band effect-physically strenuous music making increases esthetic appreciation of music. *Frontiers media sa*, 10(2016), Page: 7-8. DOI: 10.3389/fnins.2016.00448
- [2] Hua, Zh. (2013). *Curriculum and pedagogy*. Shanghai Education Press of Shanghai Century Publishing Co., Ltd, page: 114-115. Retrieved from: www.ewen.cc,
- [3] Junxiang, L. (2015). A comparative study of Kodai's music teaching method and Orff's music teaching method. *College Entrance Examination magazine*, 9(2015), page:281. Retrieved from: www.lunwenyizhan.com, www.cnki.net
- [4] Pei, L. (2014). *Practical and theoretical research on musical education*. Shanghai Music Publishing House, page:18, page:48-50. Retrieved from: www.ewen.cc, www.smph.cn
- [5] Stenhouse, L. (1975). *An introduction to curriculum research and development*. London, England: Heineman, page: 70.
- [6] Yue, Z., & Zhi, Ch.(2013). *Grade one, volume two of a music teacher's book*. Hunan Literature and Art Publishing House , Page:19.
- [7] Yue, Z., & Zhi, Ch.(2015). *Grade o five, volume two of a music teacher's book*. Hunan Literature and Art Publishing House, Page: 56-63.